



AP[®] Summer Institute
Exam Materials
2010 AP English Literature and
Composition

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ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Read carefully the following poem by Marilyn Nelson Waniek. Then write an essay analyzing how Waniek employs literary techniques to develop the complex meanings that the speaker attributes to *The Century Quilt*. You may wish to consider such elements as structure, imagery, and tone.

*The Century Quilt**for Sarah Mary Taylor, Quilter*

<p>Line 5</p>	<p>My sister and I were in love with Meema's Indian blanket. We fell asleep under army green issued to Daddy by Supply. When Meema came to live with us she brought her medicines, her cane, and the blanket I found on my sister's bed the last time I visited her. I remembered how I'd planned to inherit that blanket, how we used to wrap ourselves at play in its folds and be chieftains and princesses.</p>	<p>25</p>	<p>among her yellow sisters, their grandfather's white family nodding at them when they met. When their father came home from his store they cranked up the pianola and all of the beautiful sisters giggled and danced. She must have dreamed about Mama when the dancing was over: a lanky girl trailing after her father through his Oklahoma field. Perhaps under this quilt I'd dream of myself, of my childhood of miracles, of my father's burnt umber² pride, my mother's ochre³ gentleness. Within the dream of myself perhaps I'd meet my son or my other child, as yet unconceived. I'd call it <i>The Century Quilt</i>, after its pattern of leaves.</p>
<p>15</p>	<p>Now I've found a quilt¹ I'd like to die under; Six Van Dyke brown squares, two white ones, and one square the yellowbrown of Mama's cheeks. Each square holds a sweet gum leaf whose fingers I imagine would caress me into the silence.</p>	<p>40</p>	
<p>20</p>	<p>I think I'd have good dreams for a hundred years under this quilt, as Meema must have, under her blanket, dreamed she was a girl again in Kentucky</p>	<p>45</p>	

Reprinted by permission of Louisiana State University Press
from *Mama's Promises* by Marilyn Nelson Waniek.
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¹ A quilt is a type of bedcovering often made by stitching together varied pieces of fabric.

² Burnt umber is a shade of brown.

³ Ochre refers to a shade of yellow.

2010 AP English Literature Scoring Guide
Question #1: Waniek, "The Century Quilt"

Use this language in my own rubrics

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, style, and mechanics. Reward the writers for what they do well. The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

9-8 These essays offer a persuasive analysis of Waniek's use of literary techniques to develop the (complex meanings) that the speaker attributes to the century quilt. The writers of these essays offer a (range of interpretations) they provide convincing readings of both the complex meanings ascribed to the quilt and Waniek's use of literary elements. They demonstrate (consistent and effective control) over the elements of composition in language appropriate to the analysis of poetry. (Their textual references are apt and specific.) Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is (clear and sophisticated) and in the case of a nine (9) essay, especially (persuasive.)

7-6 These competent essays offer a reasonable analysis of Waniek's use of literary techniques to develop the complex meanings the speaker attributes to the quilt. They are (less thorough) or (less precise) in their discussion of the meanings of the quilt and Waniek's use of literary elements, and their analysis of the relationship between the two is less convincing. These essays demonstrate the writer's ability to express ideas clearly, (making references to the text) although they do not exhibit the same level of effective writing as the 9-8 papers. While essays scored 7-6 are generally well written, those scored a seven (7) demonstrate more sophistication in both substance and style.

5 These essays may respond to the assigned task with a (plausible) reading of Waniek's use of literary techniques to develop the meanings attributed to the quilt, but they may be superficial in their analysis of those meanings. They often rely on paraphrase, but paraphrase that contains some analysis, implicit or explicit. Their analysis of the quilt's meanings or of Waniek's techniques may be (vague, formulaic, or minimally supported by references to the text.) There may be minor misinterpretations of the poem. These writers demonstrate some control of language, but the writing may be marred by surface errors. (These essays are not as well conceived, organized, or developed as 7-6 essays.)

4-3 These (lower-half) essays fail to offer an adequate analysis of the poem. The analysis may be (partial, (unconvincing), or (irrelevant), or may ignore the complexity of meanings attributed to the quilt by the speaker or Waniek's use of techniques. Evidence from the poem may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a focus that is unclear, inconsistent, or repetitive. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1 These essays compound the weaknesses of the papers in the 4-3 range. Although some attempt has been made to respond to the prompt, the writer's assertions are presented with little clarity, organization, or support from the poem. These essays may contain serious errors in grammar and mechanics. They may offer a complete misreading or be unacceptably brief. Essays scored a one (1) contain little coherent discussion of the poem.

0 These essays give a response with no more than a reference to the task.

-- These essays are either left blank or are completely off-topic.

avg. score 4.1

AP[®] SUMMER INSTITUTE SCORING NOTES
2010 AP ENGLISH LITERATURE AND COMPOSITION

Question 1

Sample Identifier: LLL

Score: 9

- An opening that distinguishes clearly what belongs to the author (choices involving how meaning is made) and what belongs to the speaker (“a connection [through the quilt] to her family history and to her own past”)
- Convincing analysis of the quilt’s function as “a reference point,” aided by an interpretation of apt and specific details from the text
- A grasp of the poem’s subtle intricacies involving the Indian blanket, the quilt, and the generations of the speaker’s family
- A well-developed, less-is-more focus on two techniques: (1) an insightful discussion of imagery, and (2) a sophisticated, confident handling of point of view
- Interpretation of the title operates as a particularly effective way to conclude

Sample Identifier: BB

Score: 8

- Opens with substance, citing “an intriguing mixture of colloquial anecdotes, somber reflections, and gentle meditations” to develop its thesis
- Insightful in seeing the quilt as something beyond a physical object, “a rich patchwork of human experience”
- Graceful turns of phrase, though there is also some exuberant overwriting present
- Less persuasive treatment of overstatement gives way to the convincing establishment of connections between the quilt, family, and history
- Confident and effective treatment of the prompt while leaving room for further development

Sample Identifier: JJJ

Score: 7

- Discusses literary techniques in the poem to develop a complex interpretation that differentiates the speaker’s attitude toward the quilt from her attitude toward the blanket
- Provides evidence from the poem to support the essay’s assertions, though occasionally quotations are less well integrated
- Insightful, sustained, and persuasive in delineating how imagery creates a link with the “different heritages, cultures, and values” suggested in the poem
- Writing is largely under control with some exceptions (“the speakers want to return to the past” [sic])

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2010 AP ENGLISH LITERATURE AND COMPOSITION

Sample Identifier: YY

Score: 6

- Emphasis on imagery and tone in developing “happy” connections between the speaker’s “life and her childhood”
- Smooth incorporation of appropriate examples to support contentions
- Understands the quilt as “a physical representation of [the speaker’s] life, created from pieces of her past”
- Competent and generally well written, though less fully developed than stronger essays, especially in seeing complexity

Sample Identifier: PP

Score: 5

- Opens with a traditional introductory paragraph and a controlling idea that relies on an echoing of the prompt
- Clear organization that attempts to address structure, imagery, and tone, but complexity is asserted rather than demonstrated
- Quality of the analysis is sometimes awkward or superficial (“This device provides natural sounding of the narrator ...”)
- A reliance on paraphrase in place of apt use of quotation and detail

Sample Identifier: T

Score: 4

- Identifies techniques (structure, imagery, tone) in the introduction, but the paragraphs following do not reveal the link between technique and theme
- Discussion relies on summary, with quotations functioning as part of the storytelling and not as analytical support
- Quality of the writing is adequate
- Development of a clearly argued response to the prompt is not present

Sample Identifier: V

Score: 3

- Superficial with inadequate development of ideas
- Characterized by formulaic diction (“paints a clear picture,” “The reader is able to grasp the meaning ...”)
- Does contain references to details from the work, although imprecise in handling technique (for example, attempting to link lack of rhyme with meaning)
- Analysis does not go beyond the obvious in searching for a simplistic “moral of the poem”

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2010 AP ENGLISH LITERATURE AND COMPOSITION

Sample Identifier: WW

Score: 2

- Avoiding complexity, reduces the theme to “dreamlike happiness” and “childlike wonder”
- Identifies tone and imagery but undeveloped paragraphs do not explain how devices function
- Summary and textual references substitute for analysis
- Writing is relatively weak with a distracting error (“remembering how her and her sister”)

Sample Identifier: ZZ

Score: 1

- Much too brief – essentially the outline of a response containing only an incidental reference to a single literary technique, symbolism
- Begins with paraphrase and does not choose a focus
- No textual support
- Weaknesses in sentence structure and mechanics

In the poem The Century Quilt, by Marilyn Nelson Wanick, the speaker finds a quilt that, in her mind, connects her life to the diverse backgrounds of her family. Wanick uses both imagery and narrative viewpoint to develop the Century Quilt's meanings ~~as~~ as a connection to her family history and to her own past.

The Century Quilt, so called because the speaker "would" have good dreams for a hundred years under this quilt, is described in ways that connect the speaker to her childhood and to the lives of her relatives (21-22). It seems as if the speaker is partly ~~born~~ of Native American heritage. Her grandmother, Meema, would bring an Indian blanket to her house, and she and her sister "used to wrap ourselves at play in its folds and be chieftains and princesses" (10-12). This quilt played an integral part in the speaker's childhood, and so the speaker now desires another quilt, a keeprake that will remind her of her childhood and ~~to~~ of Meema. The imagery of ^{the speaker} wrapping herself in the quilt and playing dress-up demonstrates the happy memories that quilts invoked, ^{for her} and ^{partly} explain her love for The Century Quilt. However, the Quilt also connects the speaker to lives ~~outside~~ before her own. The speaker describes the Quilt as having "six Van Dyke brown squares, two white ones, and one square ^{the} yellowbrown of Mama's

not required



cheeks" (15-17). Connecting the color of the square to the color of her mother's cheeks implies that all of the squares connect to some part of the speaker's family. This suggestion is enforced when the speaker talks about Meema's "yellow sisters" and her "grandfather's white family" (25-26). The speaker identifies each color in the quilt with part of her family; the quilt as a whole represents her family tree. Imagery again enforces the quilt's relationship to the family when the speaker describes her "father's burnt umber pride" and her "mother's ochre gentleness" (39-40). The images of her childhood relationship with quilts mixed with the imagery comparing the parts of the quilt to different members of her family emphasize the quilt's meaning as a link from the speaker to both her childhood and her ancestors. The speaker's narrative viewpoints also connect the speaker directly with her childhood and her family's past, using the quilt as a reference point. When discussing Meema's Indian quilt, the speaker uses a first person point of view to talk about Meema and her activities with the quilt. She states, "I remembered how I'd planned to inherit that blanket" and "we used to wrap ourselves at play in its folds" (9-11). The use of first person



illustrates the speaker's direct and immediate connection to the blanket in her past, explaining the intense attachment she has to The Century Quilt. Her statement that she would "like to die under" the Century Quilt shows just how desperate ~~the~~ the speaker is to maintain a physical and mental connection to her childhood (14). The switch from first person to third person later in the poem, however, demonstrates how the quilt connects the speaker to her family's past as well. The speaker, thinking about dreaming under The Century Quilt, describes Meema's childhood in great detail. She notes that "when their father came home from the store they cranked up the pianola" and that her own mother used to be "a lanky girl trailing her father through his Oklahoma Field" (28-35). The narrator's seamless transition from first person to third person while remembering her ~~father's~~ ancestor's lives shows that she feels The Century quilt will link her more strongly to her family's past as well as her own.

The speaker makes use of both imagery and changing narrative viewpoints to illustrate that her desire for The Century Quilt stems from its ability to recall memories from ^{not only} ~~her~~ her own childhood but also the childhoods of her mother and grandmothers. When the speaker states, "I'd call it the Century

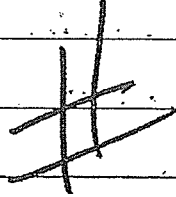


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Quilt, after its pattern of leaves," she chooses this name because the patchwork of colors that make up the quilt represent a century of her family's history.



In "The Century Quilt" by Marilyn Nelson Wanick, the author uses a number of literary techniques to develop the complex meanings that she attributes to the Century Quilt. Wanick's poem, an intriguing mixture of colloquial anecdotes, somber reflections, and gentle meditations on the life of Wanick's predecessors, presents the Century Quilt ^{not as} ~~as not~~ a mere stitching of fabric but as a rich patchwork of human experience and ^{the author's} ~~her~~ own proud sense of her unique heritage. Wanick manages this description through a skillful use of overstatement, personification, and movement through the stanzas from reflections on life to those on death. All of these elements are woven together by a ^{golden} thread of ^{hope and} pride.

Overstatement and personification contribute largely to Wanick's success in conveying the meaning of The Century Quilt. The manner in which the poem begins, with the overstatement, "My ~~3~~ sister and I were in love with Meema's Indian blanket," sets the tone of the rest of the poem. Wanick's reverence for what the quilts of her various close family members represent continue in the second stanza, in which she ~~is~~ describes the "quilt [she'd] like to die under" as having "one square the yellowbrown of Mama's cheeks." The comfort of such a familiar color and quality of the ^{figurative quilt} ~~blanket~~ is highlighted when Wanick ^{personifies} ~~the quilt~~ ^{the blanket} claiming, "Each square holds a sweet gum leaf whose fingers I imagine would caress me into the silence." The author's



Further overstatement that she could have "good dreams for a hundred years under this quilt" solidifies the ~~poet~~ reader's sense of Wanick's peace and pride in the earthly patchwork that recalls to her mind the faces of her family.

The deft movement among the stanzas from reflections on life to reflections on death to an interesting mixture of the two in the final stanza ^{through ~~the use of~~ elaborate imagery} also help the reader to understand Wanick's meanings of the Century Quilt. The first stanza, which briefly discusses Wanick's childhood, evokes in the reader an image of the author's childlike love for her grandmother's Indian blanket as well as her father's army green blanket. Likely this ^{appreciation} ~~love~~ was only enhanced as the author came to understand the implications of ~~the~~ ^{these} familial possessions — suffering or hardship, combined paradoxically with an object of comfort. The shift from ^{in the first stanza} ~~naïve play~~ to a meditation on death in the second stanza reflects ^{that} Wanick's growth into adulthood does not lessen her appreciation of her heritage, ~~that~~ it is merely manifested differently. The third stanza most effectively carries this idea, when the author compares her sleep under the Century Quilt in death to the various periods of rest of ^{the descriptions of color in this stanza, from the father's "burnt amber purple" to the mother's "ochre gentleness" also carry a sense of the author's life's path} her ~~ancestors~~. Thus, the reader comes to understand that although Wanick has loved several tangible quilts throughout her life, the most significant blanket is the one woven

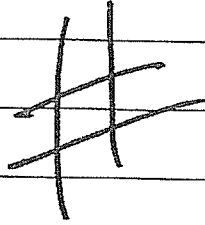


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BB₃

From her Indian, Asian, and white backgrounds. This is
truly the Century Quilt, a patchwork of memories that will
warm Wanick even in death.



In *The Century Quilt*, Marilyn Nelson Wanick conveys a sense of nostalgia towards the past and further illustrates it by her imagery and structure of her poem. Wanick uses descriptive imagery of innocence and childlike perhaps to characterize the Quilt and what it represents to her. The enjambment she uses also help to ~~convey~~ ~~depict~~ emphasize further nostalgia and that perhaps ~~the~~ both the Quilt and the Blanket is a tool the speaker uses to return to the past. ~~She~~ further uses imagery of the ~~the~~ blanket to suggest that in it, the blanket represents meema's childhood and heritage. She also juxtaposes ~~to~~ the quilt and the blanket to ~~perhaps~~ illustrate the different childhood and heritage they both possess.

In the first stanza, Wanick describes meema's Indian blanket and what it encompassed to her. Wanick uses a series of imagery such as 'chieftains' and 'princesses' to illustrate ~~the use the speakers use for it~~. To Wanick, she remembers the blanket to be that of her ~~into~~ childhood and wishes to ~~inherit~~ 'inherit' it because of the memories of meema and the fun times she and her sister had because of it. The enjambment in the poem perhaps suggests a sense of remembering and reminiscing of the past and the good ~~a~~ times the speaker shared with it. Throughout the first stanza, Wanick uses imagery and enjambment to ~~portray~~ what the blanket meant to her ^{- a sense of childhood} and innocence.

In the second stanza however, ~~the~~ Wanick starts off with 'Now, I've found a Quilt'. She has essentially found other memories ^{better} that ~~portray~~ her childhood and ~~in~~ experience and thus wants to 'are under



it. She describes ~~at~~ the quilt as she sees it, relating the colors of it to people she loves her mom. The quilt ~~is~~ has 6 brown squares perhaps to signify her dad, 2 white ones and one yellow for her mom. She then describes the leaf perhaps to represent her heritage. The Quilt she describes almost describes her whole culture and heritage. She describes it to have different colors, brown white and yellow perhaps to illustrate the different composition of her family. The Quilt to her ~~becomes~~ then becomes something different that what ^{meema's} ~~the~~ blanket ~~is~~ encompasses to her, something of her culture not of her childhood. She emphasises that this blanket is what she wants to die under perhaps to convey that she wants to live and die by her culture and values.

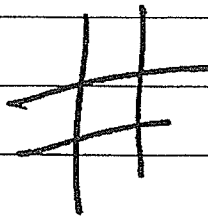
In the last stanza, we see further ^{how} ~~what~~ Waverley feels about both the blanket and quilt ~~to imply~~ by her imagery of ~~her~~ ^{meema's} ~~her grandmother's~~ childhood and her own childhood. ~~In the first stanza she tells that what~~ by first suggesting what her grandma (meema) must be dreaming about under the blanket, she ~~for~~ gives a ~~read~~ her reader a sense of what she, herself is dreaming about under her own quilt. She uses many words such as 'yellow', 'white', 'umber' and 'ochre' to illustrate the variety of colors her culture ~~pro~~ ~~is~~ is contained of.

~~In the first stanza~~ In the first stanza she says that she had planned to inherit meema's blanket but now that she found a new quilt, she'd rather ~~be~~ let her sister have it. ~~This is~~ Waverley possibly suggests that in each blanket there



~~is~~ a different culture and that although she admires meemah's culture and heritage, hers is something different from hers and ~~is~~ as she says, 'now I found a new quilt', this possibly suggests finding ~~new heritage~~ a star quilt that better represents her own heritage, culture and childhood.

In 'The Century Quilt', the Wanier uses imagery of the past to suggest the speakers want to return to the past but also juxtaposed imagery of the blanket and the quilt to represent different heritages ~~and~~, cultures and values. Wanier juxtaposes contrasts the quilt with the blanket to perhaps illustrate that heritage is something that can be created and it is through memories and dreams that they are kept alive.



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1 yy,

"The Century Quilt" is a very reminiscent poem, in which the narrator looks back upon her childhood in a fond manner.

The author uses comparative structure, gentle imagery, and a peaceful tone to develop the Century Quilt's true meaning as a physical representation of her life, created from pieces of her past.

The structure the author uses is designed to help provide a correlation between her Century Quilt, and "Meema's Indian blanket." She begins the poem by speaking of Meema's blanket, and by impressing upon the fact that it was an integral part of her childhood, and that she and her sister "were in love with" it. Then, in order to draw a comparison, she quickly introduces her own quilt, saying, "I've found a quilt I'd like to die under." By introducing this new quilt so close to her description of the importance of Meema's, she is clearly indicating how important it is to her. Then, when reflecting upon how she could dream well under the new quilt, the author reflects on how "Meema must have, [as well] under her blanket." She then goes on to summarize some happy points from her life, and ends by considering some happy dreams of her own past that she might have. This organization and structure shows that the quilt is simply a vision of her life and her childhood, just as Meema's was a symbol for her past.

The placid imagery used in the poem really helps to visualize the author's fond memories. For example, the author reflects at first on how they used to love Meema's blanket, and would "play in its folds and be chieftains and princesses." This gives the image of a peaceful recollection. In addition, when describing how the author's own new



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quilt looks, she describes it as having colors of "Mama's cheeks" and leaves, "whose fingers ... would caress me into the silence." These images of beloved familiar things are very soothing, and show how the author's idea of the quilt gives her great peace. Finally, when describing the dreams she'd have under the quilt, she refers to her father's "bust umber pride" and her "mother's ochre gentleness," again showing her fondness and appreciation of her past, and how ~~and~~ much it means to her.

The author's peaceful and content tone is present throughout the poem. From the beginning, while describing her "love" for Meema's blanket, the tone is gentle and reminiscent. Then, when describing her own quilt, she says it's one she'd "like to die under." Usually, this sentence would sound morbid, but instead, the context shows that her tone is calm, happy, and relaxed, and accepting of the ~~end~~ eventual end of her life while being surrounded by the ~~good~~ quilt, composed of happy memories of her "childhood of miracles." ~~This clearly means that she~~

Throughout the poem, the author's use of structure, tone, and imagery show that the "Century Quilt" may not be a simple blanket. Rather, ~~as~~ it is a symbolic representation of a childhood that she loved, of the fact that her life is simply a collection of pieces from her past.

#

Marilyn Nelson Waniek's "The Century Quilt" shows a girl's strong passion for quilt and its complex meanings to the girl. Waniek effectively ~~uses~~ develops the complex meanings by utilizing various literary devices, such as (structure, imagery and tone.) These techniques help the reader to comprehend the complex feelings clearly.

avoid this laundry list

Waniek's use of a unique structure ~~helps~~ creates smooth narration. The poem is written in ~~a~~ form of free verse. This device provides natural sounding of the narrator and eliminates limitations of expressions. Therefore, the complexity in the speaker's desire in the quilt is well demonstrated. Moreover, each stanza contains different ~~top~~ timeline. The first stanza is in the past, when the speaker wanted to inherit Meema's Indian blanket, which she ~~felt~~ fell in love with. The second stanza is in the present; she finds a quilt that she likes. The third stanza is in the future. She is anticipating good events that the quilt will bring her. With the use of ~~such~~ ^{the} organized structure, Waniek develops the complex meanings that the speaker has to The Century Quilt.

The poet also employs imagery to show the speaker's complex ~~feeling~~ meanings to the quilt. In line 10, the speaker and her sister "wrap [themselves] at play..." This demonstrates how much she wanted that blanket, which she didn't inherit. But in the next



She finally finds her own quilt. The colorful ^{image} ~~description~~ of the quilt in this stanza shows her excitement. ~~As~~ ^{As} the speaker ~~imagines~~ ^{imagines} what Meema must have dreamed under her blanket, Wanick uses many images ~~of~~, such as Meema "dancing" (line 33), "trailing after her father" (line 34), and "giggling" (line 38). This happy imagery implies the ~~speaker's~~ positive mood of this part of the poem.

Wanick ~~uses~~ ^{uses} the technique of tone to develop the complex meanings of the quilt. The speaker's tone in the beginning is very hopeful, as she wants "Meema's Indian blanket" (line 2). Also, Wanick's word choices, such as "planned to inherit" and "love", shows that the speaker is hopeful. The tone shifts in the second ~~stanza~~ stanza to an exciting tone. Wanick's diction, "sweet", helps to create this tone. In addition, she says "I'd like to die under" (line 14), which demonstrates her excitement and love toward the quilt. The exciting and happy tone continues ~~on to~~ ^{on to} the next stanza, but it is also anticipating. The diction "dream" ~~helps to create the~~ ^{helps to create the} ~~anticipating tone~~ ^{anticipating tone}.

Wanick's use of structure, imagery, and tone successfully shows the development of the ~~complex~~ complex meanings of the quilt. The speaker ~~finds~~ ^{finds} once wanted a blanket, which she failed to inherit. Then, she finds a quilt of her own, and she is excited.

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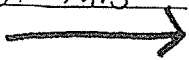
this is a paraphrase
this will always get a 4

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Families will often have some type of heirloom that is passed down through generations. These objects, whatever they may be, hold great value to everyone who comes in contact with them. Such is true in Waniek's poem "The Century Quilt". Within the poem the author is able to convey her ideas on what the quilt means to her through structure, imagery, and tone.

The author begins the poem with a matter of fact statement "My sister and I were in love with Meema's Indian blanket." She then goes on to recall a time when she and her sister would "wrap themselves and pretend they were chieftains and princesses." This already begins to set the importance of the blanket within the poem. Here the author is showing us what the blanket meant to her as a young child. We can see two young children playing pretend with it and living out their wildest dreams. A new ^{Stanza} ~~paragraph~~ is then formed, shifting the ideas of the author. She, being older now, has found a quilt of her own. She describes a quilt of "yellowbrown, white, and brown" which she hopes will "caress her into the silence of death". The final ^{Stanza} ~~paragraph~~ is then started, once again shifting the thought process of the author. After a more mournful tone in the Stanza before it, the author begins to imagine what dreams she will have under the comfort of this

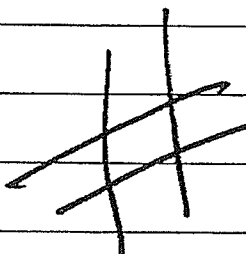


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new quilt. She reflects back to a time when her grandmother was dreaming under her quilt, and the dreams she must have had. The author happily describes her grandmother's dreams of playing, dancing, and laughing. The author then shifts again to herself. She wonders if she will have dreams as wonderful as this under her quilt. She describes her parents, "her brown proud father and yellow gentle mother" and wonders if she will dream about them as well.

Throughout the poem the author is able to recall what her grandmother's quilt meant to her. Though she herself never inherited it, she still recalls how much joy it gave her as a child. Now the author has bought a quilt of her own, and she hopes it will bring her the same joy and pleasant dreams it brought her grandmother.



In Marilyn Nelson Wanier's poem, The Century Quilt, literary techniques are used to strongly convey the complex meaning of her work. These uses of techniques paints a clear picture to the reader relating to the speakers love of the quilt. Wanier wrote her poem with no ~~any~~ certain structure. Her poem ~~is~~ is a combination of stanzas ranging from eight lines long to twenty-five lines long. No rhyme scheme was used which makes the reader concentrate more on the meaning of the poem rather than the rhyme. The tone of Wanier's poem is futuristic or imaginative. The speaker looks to the future and imagines their life with their Meemas quilt. With this tone, we see the longing of the speaker to receive the quilt and their plans as to how they will make use of it. There ~~are~~ are examples of personification, such as when the speaker compares the sweet gum leaf to a finger saying, "Each square holds a sweet gum leaf whose fingers I imagine would caress me into silence." The reader is able to grasp the meaning of the poem through the strong imagery of the comparison of the quilt to the speakers parents. The speaker relates the brown squares in the quilt to their father's burnt ~~wood~~ ^{umber} pride



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V₂

and relates the yellow squares to their mother's ochre gentleness. This imagery speaks to the reader as the reader concludes that the speaker's parents are a part of ~~the~~^{the} quilt. A lot of detail is provided through adjectives such as "lanky girl" and "army green." This helps to make the moral of the poem more clear to the reader. A major part of this poem is the comparison of the quilt to the speaker's dreams, where their unconceived child is met. These are just a few literary devices that contribute to the complexity of the meaning of the poem. With the use of these literary techniques Waniek provided detailed description to the reader about "The Century Quilt."

#

Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question 1 WW

~~Q1~~ The Century Quilt has meanings of dreamlike happiness attributed to it. It is also an escape to the happiness of childhood.

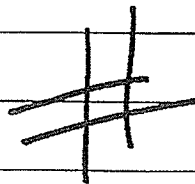
The poem has a tone of childlike wonder and happiness. The author starts the tone by remembering how her and her sister "used to wrap ourselves at play in its folds and be chieftains and princesses," with their grandmother's quilt when they were children. She extends the childlike tone by giving the imagery of how she imagined her grandmother dreaming. She imagines her grandmother, "dreamed she was a girl again in Kentucky among her yellow sisters," when she slept under the quilt of her own.

~~The author uses the imagery in her dreams.~~ The author shows how happy she believes she can be with her own quilt, "I think I'd have good dreams for a hundred years under this quilt." She uses the imagery in her own dreams again, "Perhaps under this quilt I'd dream of myself, of my childhood of miracles."

It is obvious that the author finds childhood a happy time, and holds the quilt as dreamlike way to enter those memories.

#

In this passage two sisters share a blanket made by ~~their~~ their grandmother. The quilt is use for more than warmth. To the sisters it embodies heritage and shows the ability of their grand mother, not only as a quilter but story teller. This quilt as so many other quilts made by natives at this time. The story shows a family history by using different symbols to represent many members mostly immediate family to show the history of the family. This quilt tells them of their grandfather which on rare occasion for Indians has a white family also. This is an example of family history.



2010 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In the following passage from Maria Edgeworth's 1801 novel, *Belinda*, the narrator provides a description of Clarence Hervey, one of the suitors of the novel's protagonist, Belinda Portman. Mrs. Stanhope, Belinda's aunt, hopes to improve her niece's social prospects and therefore has arranged to have Belinda stay with the fashionable Lady Delacour.

Read the passage carefully. Then write an essay in which you analyze Clarence Hervey's complex character as Edgeworth develops it through such literary techniques as tone, point of view, and language.

Line Clarence Hervey might have been more than a
pleasant young man, if he had not been smitten with
the desire of being thought superior in every thing,
and of being the most admired person in all
5 companies. He had been early flattered with the idea
that he was a man of genius; and he imagined that,
as such, he was entitled to be imprudent, wild, and
eccentric. He affected singularity, in order to establish
his claims to genius. He had considerable literary
10 talents, by which he was distinguished at Oxford; but
he was so dreadfully afraid of passing for a pedant,
that when he came into the company of the idle and
the ignorant, he pretended to disdain every species of
knowledge. His chameleon character seemed to vary
15 in different lights, and according to the different
situations in which he happened to be placed. He
could be all things to all men—and to all women. He
was supposed to be a favourite with the fair sex; and
of all his various excellencies and defects, there was
20 none on which he valued himself so much as on his
gallantry. He was not profligate; he had a strong sense
of humour, and quick feelings of humanity; but he
was so easily led, or rather so easily excited by his
companions, and his companions were now of such
25 a sort, that it was probable he would soon become
vicious. As to his connexion with Lady Delacour,
he would have started with horror at the idea of
disturbing the peace of a family; but in her family, he
said, there was no peace to disturb; he was vain of
30 having it seen by the world that he was distinguished
by a lady of her wit and fashion, and he did not think
it incumbent on him to be more scrupulous or more

attentive to appearances than her ladyship. By
Lord Delacour's jealousy he was sometimes
35 provoked, sometimes amused, and sometimes
flattered. He was constantly of all her ladyship's
parties in public and private; consequently he saw
Belinda almost every day, and every day he saw her
with increasing admiration of her beauty, and with
40 increasing dread of being taken in to marry a niece
of 'the *catch-match-maker*,' the name by which
Mrs Stanhope was known amongst the men of his
acquaintance. Young ladies who have the misfortune
to be *conducted* by these artful dames, are always
45 supposed to be partners in all the speculations,
though their names may not appear in the firm. If
he had not been prejudiced by the character of her
aunt, Mr Hervey would have thought Belinda an
undesigning, unaffected girl; but now he suspected
50 her of artifice in every word, look, and motion; and
even when he felt himself most charmed by her
powers of pleasing, he was most inclined to despise
her, for what he thought such premature proficiency
in scientific coquetry. He had not sufficient resolution
55 to keep beyond the sphere of her attraction; but
frequently, when he found himself within it, he cursed
his folly, and drew back with sudden terror.

2010 AP English Literature Scoring Guide

Question #2: Maria Edgeworth, *Belinda*

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, style, and mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

9-8 These essays offer a persuasive analysis of Clarence Hervey's complex character as Edgeworth develops it through literary techniques. The writers make a strong case for their interpretation of the passage. They explore some conflicting elements of Hervey's self-image and his connection to others, as well as his responses to Belinda. They consider techniques such as tone, point of view, and language, and they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear, precise, and effectively organized. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

7-6 These essays offer a reasonable analysis of Hervey's complex character as the author develops it through literary techniques. The writers provide a sustained, competent reading of the passage, with attention to techniques such as tone, point of view, and language. Although these essays may not be error-free and are less perceptive or less convincing than 9-8 essays, the writers present their ideas with clarity and control and refer to the text for support. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading of the passage, but tend to be superficial or thinly developed in their treatment of Hervey's complex character and/or of Edgeworth's use of literary techniques to develop it. While containing some analysis of the passage, implicit or explicit, the discussion of how literary devices contribute to the development of character may be slight, and support from the passage may tend toward summary or paraphrase. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore the contradictions and complexities in Clarence Hervey's character or Edgeworth's use of literary techniques to develop the character. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a three (3) may contain significant misreading and demonstrate inept writing.

2-1 These essays compound the weaknesses of the papers in the 4-3 range. They may persistently misread the passage or be unacceptably brief. They may contain pervasive errors that interfere with understanding. Although some attempt has been made to respond to the prompt, the writer's ideas are presented with little clarity, organization, or support from the passage. Essays that are especially inept or incoherent are scored a one (1).

0 These essays give a response with no more than a reference to the task.

-- These essays are either left blank or are completely off-topic.

AP[®] SUMMER INSTITUTE SCORING NOTES
2010 AP ENGLISH LITERATURE AND COMPOSITION

Question 2

Sample Identifier: I

Score: 9

- A superior essay framed by a sophisticated thesis and conclusion – that “Edgeworth makes Hervey out to be an insufferably pretentious yet curiously insecure young gentleman,” in short a “great paradox”
- Musters and juxtaposes persuasive examples and textual evidence, allowing each to carry further the central idea in each of the essay's two main sections
- In confident language of its own, a response that embraces and analyzes the challenging language of the text (“has he not led his entire life with a scientific eye for appearances...”)
- Analysis of Hervey's “pretention” on one hand and “insecurity” on the other highlights complexity
- Not free from errors, but the errors do not detract from the otherwise clear, cogent writing

Sample Identifier: D

Score: 8

- From the outset an insightful characterization of Hervey's complexity, with reference to narrative choices and the reader's understanding of his character
- Strong and controlled throughout, with maturity evident in organization and vocabulary
- Attention to Hervey's “motives and perceptions” proves fertile ground as a systematic argument builds
- Less effective than otherwise expected only because of its economy (see especially the brief second paragraph), with greater attention to the text possible

Sample Identifier: E

Score: 7

- Strong opening in terms of understanding and analysis focuses on “narcissim” [sic], the spelling and awkward punctuation notwithstanding
- “Ambiguity” as a key feature of Hervey's complexity is a reasonable insight
- Demonstrates a stylish vocabulary (“tasty”) that occasionally lapses into breezy colloquialisms (“epically”) – and the notion that the “narration ... epically fails” is problematical
- Control over essay organization is confident, but further development and textual support would strengthen the case

AP[®] SUMMER INSTITUTE SCORING NOTES
2010 AP ENGLISH LITERATURE AND COMPOSITION

Sample Identifier: C

Score: 6

- Stakes its claim to a strongly held, if unusual, thesis from the beginning and goes on to support its points with persistence
- Focuses on complexity in terms of “chameleon” character and narration
- Less exact and persuasive in discussing “the highly sophisticated time in which the novel takes place”
- “Hervey’s yearning for a woman is tragically overthrown” remains undemonstrated

Sample Identifier: P

Score: 5

- Plunges into a plausible, provocative reading of Edgeworth’s first paragraph
- Lacks a clear thesis to orient the reader and continues to rely on the narrative order of the passage
- Limited attention to literary technique misses opportunities to develop Hervey’s complexity
- Paraphrase takes the place of effective use of the text, though some specific details offer support

Sample Identifier: A

Score: 4

- Attempts to make a case “Not [for] outright dislike” but for “disgust” and “a sense of distrust,” though the relationship between these terms is unclear
- Contains references to complexity of character (“multifaceted,” “facade-of-a-man,” “incredibly convoluted”)
- Attention to alliteration appears to delay consideration of more central aspects of the passage
- Undeveloped, partial, and unconvincing

Sample Identifier: H

Score: 3

- Imprecision in the use of language (“to accomodate [sic] the tone of the passage, Edgeworth uses a specific point of view,” “an angry, hate type of tone”) is a concern early on
- Outlines an approach to understanding without taking advantage of the richness of the passage
- Offers minimal textual support for limited, pedestrian observations
- Misses the essential task of interpreting Hervey’s character through a close reading of the passage

Sample Identifier: V

Score: 2

- Represents a persistent misreading of the speaker’s attitude toward Hervey (the “speaker is jealous of him”)
- A pattern of writing problems, including verb tense and agreement, that interfere with clarity
- Development is missing, with the single paragraph lacking logic and coherence

AP[®] SUMMER INSTITUTE SCORING NOTES
2010 AP ENGLISH LITERATURE AND COMPOSITION

Sample Identifier: G

Score: 1

- Unacceptably brief
- Though writing is controlled and correct, response stops short of a thesis and does not embrace complexity
- Attention to the opening of the passage only

In the passage from Maria Edgeworth's Belinda, we see primarily a description of the curious and complex Clarence Hervey. Through extensive description making use of specifically tuned diction, as well as through a bit of hypocritical irony, Edgeworth makes Hervey out to be an insufferably pretentious yet curiously insecure young gentleman.

The first half of the passage is essentially a long description of Mr. Hervey's many attributes and qualities. In the first line he is described as "pleasant" but possessing a "desire of being thought superior in every thing." The choice of "superior" here is the key word in the whole passage. Everything that comes later stems from Mr. Hervey's unabashed pretensions, the belief that he was divinely ~~presented~~ chosen to be "a man of genius." And of course, with such exuberant pomposity logically comes the belief that everyone else is inferior to Mr. Hervey. And so we see words like "disdain," which even though contextually does not refer to people he considers below him, implicitly highlights the sort of condescension Mr. Hervey trafficks in. He passes judgement on everything and everyone, ascribing "jealousy" to a married man, and becoming "inclined to despise" Belinda



based on her stay with Lady Delacour. But no example of the definition here is more pretensions in sound or in meaning than his reason for despising Belinda, her "premature proficiency in scientific coquetry." He accuses her of "scientifically" wooing him, but has he not led his entire life with a scientific eye for appearances, like playing dumb around ignorant men so as not to seem a pedant? Herein lies the irony that goes hand in hand with Mr. Hervey's other salient trait.

Mr. Hervey is, for such an arrogant young man, surprisingly rather insecure. The jealousy he ascribes to Lord Delacour sometimes "provokes" him, he feels threatened by him. And after Belinda stays with the Lady Delacour, "he suspected [Belinda] of artifice in every word, look, and motion." This from the man caught up so fully in his own appearance and others' perceptions of his appearance! He is afraid of her "scientific coquetry," but he is quite practiced in the art of wooing women himself, and does so only through a preoccupation with appearing gallant. These claims against Belinda are certainly hypocritical, but they are also devastatingly ironic: no man who thinks of himself so highly and who is seemingly so successful should feel intimidated at a woman



2

I3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

donning a small façade ~~of~~ of her own. But it appears that this is Mr. Hervey's weakness.

Through the pretentiousness of the diction used to describe Mr. Hervey and his thoughts, and the irony in what his thoughts actually say, we see a rather two-sided man. ~~One~~ On the one hand, he is arrogant, aloof, and condescending. On the other, he is self-conscious and insecure. This is the great paradox of life: outward appearances often do not mirror the inner working of the human.

#

From the start, Clarence Hervey is designed to be a walking contradiction. Edgeworth defines the reasons for his contradictory nature by clearly separating what Hervey perceives himself to be, what others perceive him to be, and what both society and Hervey himself wish he could be. For Hervey, both the fact that he is particularly talented and that society has come to expect that of him has led him to analyze both his own and other's actions carefully before continuing further. Edgeworth quickly describes his past ~~and~~ and sums up his perspective to give a window into Hervey's motives and perceptions.

Hervey's own talents ~~and~~ have led society to have certain expectations for him that Hervey is determined to keep up. Edgeworth compares him to a chameleon (line 14) to define his habit of completely changing from one social interaction to another. By using such strong language such as vicious (line 24) and wild (line 7) Edgeworth shows Hervey's need to control his persona and his volatile nature that erupts if he should fail.

Edgeworth then uses Hervey's own point of view to further entrench how concerned he is



with his upkeep of erudite and charming self image and how methodically he attempts to read everyone he encounters. For Lady Delacour he is obsessed with pulling out all the charms and social graces he can, being fueled by the reward of Lord Delacour's jealousy. Lady Delacour's high and mighty social position is also ~~of~~ utmost importance to Hervey because it comes with admiration and appreciation that Hervey craves. His perceptions of Belinda show just how completely he attempts to read people and reveals his ~~utmost~~ fear of being duped and humiliated. He cannot stand the idea that he is being tricked into attraction and constantly watches and angers himself when ~~he~~ is accidentally charmed. Also horrifying to him, is the perceptions of his peers that disdainfully refer to Belinda's ~~piece~~ ^{Hervey's} aunt. ~~Hervey's~~ self image is ~~the most important~~ his most prized possession and not one that he can allow anyone to take advantage of.

By ~~set~~ revealing not only Hervey's brief history but by also ~~revealing~~ describing his own thoughts ~~process~~ and motives, Edgeworth consequently develops Clarence Hervey's character. Through his past, a sense of his ~~char~~ methods and purpose are established ^{as} ~~and~~ through his perceptions



2 D3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

his insecurities and manipulative tendencies are examined. The observational language and specific word choice reveal the surface charm of Clarence Harvey while emphasizing the insecure manipulator underneath.

#

Write in the box the number of the question you are answering on this page as it is designated in the exam.

E

Question 2

Maria Edgeworth's character Clarence Hervey from her novel Belinda has what appears to be an insatiable ego, but this is nothing more than a facade. His narcissism is instigated and augmented by his inability to find his own personal identity, his overwhelming desire to be adored, and his fears of being inferior. Edgeworth creates this character through: ~~her~~^{her} choice of descriptive words for Hervey, the narrator's somewhat critical, yet humorous depiction of him, and an esoteric choice of ^{diction} ~~words~~, and a haughty tone to further the humor of his character.

Edgeworth utilizes such words as: chameleon and phrases such as: "could be all things to all men—and to all women," to create a sort of ambiguity about him, and ambiguity about his true self. Hervey seems to try to be whatever the ^{person} ~~person~~ around him wants. If he is in the presence of those whom he deems of lesser ^{intellect} ~~intellect~~ then he in turn climbs himself down to their level, so as to not



Question 2

E₂

Write in the box the number of the question you are answering on this page as it is designated in the exam.

make them feel ostracized, how very righteous of him. The use of the word chameleon is particularly telling. A chameleon will alter its appearance so that it can match its surroundings, and this metaphorical connection between the two is simply delicious.

Marie Edgeworth, creates a narrator that ~~tries~~ tries to articulate Hervey with objectiveness, but ironically fails in that they portray him as a psychopomp and at times a liar. "He was vain of having it seen by the world that he was distinguished by a dash of her wit and fashion, and he did not think it incumbent on him to be more scrupulous or more attentive to appearances than her ladyship." (line 24-33) Again, how very noble of him. The narrator is not a reliable one in that they criticize Hervey for how very "smitten" he is with his "superiority," alas the narrator also hyperbolizes situations, and makes them humorous. For example, the very lengths

→

Write in the box the number of the question you are answering on this page as it is designated in the exam.

E₃

Question 2

that Hervey goes so as to kiss up to Lady Delacour is fantastic and it only adds irony to the entire passage. It's ironic how Hervey's exaggerated actions seem to parallel his extreme and exaggerated ego.

Finally, it is Edgeworth's choice of diction and tone that act as a cherry on top of a deliciously comic sundae. She uses an esoteric vocabulary to portray Hervey's self-righteous self-entitlement. His flamboyant feelings of superiority are exemplified in his response to Belinda's aptitude. He is so threatened by her, that due to his fears of being inferior he rejects her, ~~or~~^{or} tries. "He cursed his folly, and drew back with sudden terror." Edgeworth's tone further contributes to Hervey's self importance. The entire passage has a haughty tone that augments Hervey's persona.

#

In Maria Edgeworth's 1801 novel, Belinda, the character Clarence Hervey's yearning for a woman is tragically overthrown by Hervey's even more persistent sense of pride concerning not entertaining the idea of arranged love. Through point of view and language, Hervey's predicament unfolds.

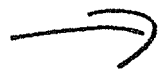
The piece is written in third person, providing a third party's observations and opinions on the matter of Clarence Hervey and his relations. The first few opening lines provide insight into Hervey's character describing him as potentially "pleasant" if it had not been for his "smitten" desire [to be] thought superior in every thing. More observations are made as the narrator comments on Hervey's "chameleon character," the way in which Hervey seems to want to fit in with all men and all women, changing his character upon a change in environment and crowd of people. And yet, despite Hervey's seeming desire to fit into whatever crowd he may be among, he does not seem as willing, in the narrator's opinion, to comply to Mrs. Stanhope's wishes that he take Belinda's hand in marriage. He remains quite adamant on not falling prey to an arranged

Don't need definition



love, set up by "the catch-match-maker", Mrs. Stanhope, despite his instinctive nature to fit in and please his surrounding persons AND despite his own "increasing admiration of [Belinda's] beauty." The narrator even explains how when Hervey finds himself in the sphere of Belinda's attraction, he "[draws] back with sudden terror." Ultimately although Hervey naturally would feel delighted to take Belinda's hand in marriage, he refuses to comply with the fact that he did not find love himself, but that it was arranged.

The ~~language a~~ sophisticated language of the piece reflects the highly sophisticated time in which the novel takes place, during the early 1800s. For example ~~as~~ one of the characteristics that Hervey prides himself on most is his "gallantry," his ability to ~~remain~~ act like a gentlemen. The narrator ~~states~~, further explains, further on in the passage, the tradition of dames such as Mrs. Stanhope and their desire to "conduct" young ladies to act as "partners in all the speculations" such as the parties that the young ladies are encouraged to attend with particular men. This tradition and description of these "artful dames",



Write in the box the number of the question you are answering on this page as it is designated in the exam.

C3

2

almost describing them as coniving, superficial characters, ~~portrays the~~ reveals the practices of the time while simultaneously revealing Hervey's disdain for such practices and refusal to participate in them.

Edgeworth's stubborn and wholly interesting character, clarence Hervey, is observed ~~by~~ and commented on by a third party and described in such a manner to reveal Edgeworth's disapproval of the practice of "~~match-making~~" socially motivated "match-making," a tradition that ~~was so~~ existed so prevelantly in the early 1800s.

#

Write in the box the number of the question you are answering on this page as it is designated in the exam.

P₁

Question 2

The passage starts off ~~at~~ by belittling Clarence Harvey's character. Edgeworth ~~at~~ characterizes him in very unflattering ways, saying ~~he~~ he might have been a pleasant man to deal with if he hadn't so many faults. Edgeworth's tone towards Harvey is Sardonic (+) almost scathing as she criticizes him as ego-centric, imprudent and ~~and a sort of "ladies-man"~~ a sort of "ladies-man". Although he is a distinguished character at Oxford, Harvey continues to tarnish his ~~own~~ name by pretending to disdain every species of knowledge.

~~Edgeworth~~ In the next sentence however, Edgeworth alludes a little piece of information that informs the reader that maybe ~~Clarence Harvey~~ Clarence Harvey isn't so vain. She states that Harvey has a sort of "Chameleon Character" which ~~he~~ he seems to change in ~~an~~ every other sort of situation. The Author's tone suddenly shifts and takes on a more Sardonic and almost amused one as she describes of Lady Delacour and her seemingly unstable household. He seems ~~to~~ ^{not} think it important to be any more scrupulous or attentive than Lady Delacour is - signifying ~~that~~ that he has little respect for her. ^{And} Although he ~~at~~ attends all of her parties + get-togethers, he is more



2

P2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

aware of Belinda then of Lady Delacour.

While describing Belinda, Edgeworth's language takes on a more flattering tone as she uses diction such as "~~admirable~~ increasing admiration of her beauty". It tells that Harvey is somewhat fearful of Belinda ~~as~~ as the concluding sentences solidify the ~~impressive~~ reader's impression. Edgeworth creates a respected air about Belinda + both Harvey and the reader are drawn into the ~~mysterious~~ aura of the girl that has caught Clarence Harvey's eye.

In the concluding 3 or 4 sentences, the reader is shown ~~the~~ the tiny chips that are forming in Harvey's exterior shield by the girl Belinda. And as the reader reads the last sentence, we can't help but wonder ~~about~~ ^{about} the ~~underlying~~ underlying motive Edgeworth ~~alludes~~ alludes towards Harvey and Belinda

#

The character Clarence Hervey from Maria Edgeworth's novel Belinda is clearly multifaceted. As the author provides her description of him through the narrator, use of literary devices such as alliteration and tone convolute the reader's perception of his persona.

Sprinkled with alliteration, Hervey's description is less than flattering. Not outright negative, simply less than desirable, he is painted by alliterations such as "chameleon character" in line 14 and "premature proficiency" in line 53. In regards to his character, being a chameleon could be a benefit in that it describes his unique ability to adapt to his surroundings or peer group, but most likely it is simply a jab at his false character and lack of individuality. Attending all of the "parties in public and private," he is seen to seek attention but also ~~he~~ is suspicious of Belinda's attentions ~~due to~~ to some ill conceived notion of her "premature proficiency" and underhanded ~~deceitful~~ nature, based solely off of her peer group.

Moreover, the tone of Hervey's description could be ~~be~~ summed up as disgust. Not outright dislike, the narrator instills a sense of distrust in the reader for this facade-of-a-man, Mr. Hervey. Speaking of his hubris and thinking himself a genius as described in lines 5 and 6, in conjunction with his treatment of



2

A2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

Lady Delacour reinforce to the reader a sense of distrust in regards to this character.

Clearly an incredibly convoluted character with much metaphorical significance, Edgeworth develops him purposefully with these literary techniques throughout this narrative description. Perhaps this initial impression is a misguided one, though, akin to that of Mr. Darcy in Pride and Prejudice.

#

Write in the box the number of the question you are answering on this page as it is designated in the exam.

14.

2

In Maria Edgeworth's 1801 novel, "Belinda," the narrator describes and develops the character of Clarence Hervey through their own eyes. There are many ways that Edgeworth develops her character, one of those being the strong presence of tone. Also, to accommodate the tone of the passage, Edgeworth ^{uses} ~~uses~~ a specific point of ~~view~~ view to give the reader a specific view of Hervey. Lastly, ~~the~~ Edgeworth uses very strong language to further emphasize the type of person Hervey is.

The tone of this passage was a simple one, but one that was very strong and opinionated. Edgeworth developed the character through an angry, hate type of tone. Edgeworth makes it very clear to the reader that Hervey is a very confident person with attributes some people are not fond of. While Hervey certainly has good characteristics, Edgeworth chooses to focus on the negative aspects of his personality.

The point of view of this passage is extremely important to the development of the reader's opinion of Hervey. This passage is narrated by ~~a~~ someone who is not in the story and could very likely be biased to Hervey and his personality. The reader would get a very different description of Hervey if the ~~story~~ had been told by Hervey himself or even someone

→

2

H₂

Write in the box the number of the question you are answering on this page as it is designated in the exam.

a little more fond of Hervey and his personality.
Language usage in this passage strongly forms an opinion of Hervey and his character words like "imprudent," "wild," "ignorant," and "charming character," all describe the unattractive aspects of Hervey as a person. The strong use of negative language in this passage only solidifies the readers and narrators dislike for Hervey's character and personality.


#

Question 2

✓

Write in the box the number of the question you are answering on this page as it is designated in the exam.

From the speaker's point-of-view, Clarence Harvey seems to be very arrogant. The words the speaker use to describe him shows that speaker is jealous of him because he is in fact a "man of genius". The speaker proves this ~~by~~ when the speaker mentioned the he developed his "literary talents" at Oxford. Then the speaker's tone changed when the speake starts to describe how Clarence "disdained his knowledge" when he became surrounded by people who were known as "idle and ignorant." Then, the speaker goes on to saying that Mr. Harvey has a "chameleon" ~~ch~~ like personality because when he is placed in certain situations, he change. This type of personality ~~about~~ made him all things to both women and men as said in lines 16-17. The speaker also mention's that Lord Delacour was jealous of Mr. Harvey and that jealousy caused ~~him~~ Mr. Harvey be sometimes amused, provoked and Flattered (lines 34-36). The last thing the speaker mentioned was Mr. Harvey's feelings about Belinda, Lady Delacour's



Write in the box the number of the question you are answering
on this page as it is designated in the exam.

V₂

Question 2

niece. Even though he feels that she
is beautiful, Mr. Hervey doesn't want
to ^{be forced to} marry what he calls the niece
of "the catch-match-maker".

##

2

6.

Write in the box the number of the question you are answering on this page as it is designated in the exam.

Third person omniscience is a technique often employed by writers to develop a character who might otherwise be displayed as two-dimensional. The narrator of this selection offers intimate knowledge to the reader of Clarence Hervey's thoughts, actions, and even his past.

In the first few sentences, Hervey is already presented in a somewhat negative light. The narrator uses language such as "smitten," "superior," and "admired" to characterize Hervey as competitive, superficial, and insecure. The narrator offers insight to Hervey's early life, full of encouragement and constant praise, whether it was deserved or not.

#

2010 AP[®] ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Palestinian American literary theorist and cultural critic Edward Said has written that “Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted.” Yet Said has also said that exile can become “a potent, even enriching” experience.

Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from “home,” whether that home is the character’s birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character’s experience with exile is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole. You may choose a work from the list below or one of comparable literary merit. Do not merely summarize the plot.

The American
Angle of Repose
Another Country
As You Like It
Brave New World
Crime and Punishment
Doctor Zhivago
Heart of Darkness
Invisible Man
Jane Eyre
Jasmine
Jude the Obscure
King Lear
The Little Foxes
Madame Bovary
The Mayor of Casterbridge
My Ántonia

Obasan
The Odyssey
One Day in the Life of Ivan Denisovich
The Other
Paradise Lost
The Poisonwood Bible
A Portrait of the Artist as a Young Man
The Road
Robinson Crusoe
Rosencrantz and Guildenstern Are Dead
Sister Carrie
Sister of My Heart
Snow Falling on Cedars
The Tempest
Things Fall Apart
The Women of Brewster Place
Wuthering Heights

STOP

END OF EXAM

2010 AP English Literature Scoring Guide

Question #3: Exile

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, style, and mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

9-8 These essays offer a well-focused and persuasive analysis of how, in a novel, play, or epic, a character's experience with exile is both alienating and enriching. Using apt and specific textual support, these essays explore the character's complex responses to being cut off from a home place and analyze what the experience of exile contributes to the meaning of the work as a whole. Although not without flaws, these essays make a strong case for their interpretation and discuss the literary work with significant insight and understanding. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

7-6 These essays offer a reasonable analysis of how, in a novel, play, or epic, a character's experience with exile is both alienating and enriching. These essays explore the character's complex responses and identify what the experience of exile contributes to the meaning of the work as a whole. While these papers have insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to discuss how a character's experience with exile is both alienating and enriching and what the experience contributes to the meaning of the work as a whole, they may demonstrate a rather simplistic understanding of the character or the work, and support from the text may be too general. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of how, in a novel, play, or epic, a character's experience with exile is both alienating and enriching. The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the character's experience with exile. They may not develop a response to how that experience contributes to the work as a whole, or they may rely on plot summary alone. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of college-level composition. Essays scored a three (3) may contain significant misreading and demonstrate inept writing.

2-1 Although these essays make some attempt to respond to the prompt, they compound the weaknesses of the papers in the 4-3 range. Often, they are unacceptably brief or are incoherent in presenting their ideas. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The writers' remarks are presented with little clarity, organization, or supporting evidence. Particularly inept, vacuous, and/or incoherent essays are scored a one (1).

0 These essays give a response with no more than a reference to the task.

-- These essays are either left blank or are completely off-topic.

AP[®] SUMMER INSTITUTE SCORING NOTES
2010 AP ENGLISH LITERATURE AND COMPOSITION

Question 3

Sample Identifier: L

Score: 9 *Heart of Darkness*

- Persuasively and confidently organized and written
- Sophisticated introduction integrating character's moral ambiguity with the storyline to be developed and with the wider meaning of the work as a whole
- Strong discussion of "moral exile" as Marlow travels further from home
- Connections made between "'incidents at the surface'" and "'inner truth,'" alienation and growth
- Conclusion illuminates Marlow's need for "re-defining [sic] one's own morality"

Sample Identifier: EE

Score: 8 *Scarlet Letter*

- Effectively sets up the opposition between Hester's isolation and her increasing self-sufficiency
- Comprehensive and persuasive in its treatment of the novel as a whole, moving from the general to the specific in developing the importance of a particular scene (the scene in the forest)
- Plot events used to develop the main character's evolving circumstances and ultimate freedom "from her internal prison"
- Conclusion extends points made earlier
- Sentence variety and diction reflect essay's confidence

Sample Identifier: A

Score: 7 *Anna Karenina*

- A strong, reasonable analysis, with a focus on how difficult it is for one to "reconcile the consequences of self alienation [sic]" posed in the opening paragraph
- Includes both enriching and alienating effects of Anna's chosen life of exile
- Engages the prompt with a level of subtlety, especially at the end
- Sophisticated and confident in its diction and sentence structure, but only partially persuasive in its development of details from the novel

Sample Identifier: G

Score: 6 *A Portrait of the Artist as a Young Man*

- Reasonable analysis, efficiently ranging across the stages of the main character's conflicts with familial and religious exile
- Some detailed references, though in this area the essay could be stronger
- Written with fluency and correctness, though paragraphs exist in isolation without clear transitions
- Last paragraph begins tentatively but then makes a conscious effort to tie the essay together as Stephen "turn[s] his troubles into a new, enriched life ..."

AP[®] SUMMER INSTITUTE SCORING NOTES
2010 AP ENGLISH LITERATURE AND COMPOSITION

Sample Identifier: C

Score: 5

Robinson Crusoe

- Plausibly sets up the possibility of growth through exile, but provides few examples of the challenges Crusoe faces in exile
- Repetitious and lacking in specificity, with general statements carrying the bulk of the argument in place of details
- The meaning of the work of the whole is driven by a plot overview, leading to obvious rather than sophisticated analysis: “the story’s meaning is completed by this experience ...”

Sample Identifier: B

Score: 4

The Odyssey

- Engages the theme of Odysseus’ enrichment over the course of his journey selectively, missing the complexities in his character that account for many of his years away from home
- Characterized by capsule summaries of plot rather than an adequate analysis of the meaning of key incidents
- Limited by the formulaic “mind and body,” with little discussion of the meaning of the work as a whole
- Reductive and general

Sample Identifier: I

Score: 3

Wuthering Heights

- As early as the second sentence, a reliance on plot summary, though specific events are few and far between
- Unconvincing character portrayal in such inexact terms as “crazy,” “couldn’t handle it”
- Weak, conversational language containing many errors, including the distracting *excile* – the question’s key term

Sample Identifier: Q

Score: 2

Disgrace

- An attempt to engage the prompt without details that clearly support the conclusions offered
- Poor control over the elements of writing, with a pattern of persistent errors in spelling, grammar, and usage
- Thin in terms of development and simplistic in terms of analysis
- Characterized by stringy sentences and paragraphs lacking in coherence

Sample Identifier: M

Score: 1

Oedipus Rex

- An attempt to engage the prompt, but unacceptably brief
- Poor writing is *not* the issue here, rather the fact that this is only an introduction and not an essay

Write in the box the number of the question you are answering on this page as it is designated in the exam.

#3

L1

In Heart of Darkness, by Joseph Conrad, a young Englishman, named ~~Kurtz~~^{Marlow}, travels to the Congo with the intention of becoming a steamboat captain, though along the way, he is drawn to the purpose of pursuing Kurtz, an infamous ivory trader; ~~Kurtz~~ Marlow achieves his goal of finding Kurtz, but his pursuit leads him into the heart of evil and results in the degradation of his morality.

While in the Belgian Congo, Marlow becomes morally exiled from reality, isolated in a microcosm of distorted truth where only purpose is illuminated and where one becomes indifferent to the ramifications of one's actions.

Far from England, Marlow comes untethered from his moral compass ^{and the organized structure of England,} home, ~~when he cut~~ ^{his} ~~in the heart of the Congo~~ ^{native} off from all remnants of rational human behavior as he travels further towards the center of the Congo. However, it is through this moral exile that Marlow



L2

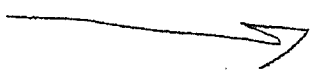
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Write in the box the number of the question you are answering on this page as it is designated in the exam.

L2

comes face to face with the epitome of moral degradation, Kurtz, an encounter that opens his eyes to the truth of his own evil actions.

When Marlow decides to travel to the Congo, he makes the choice to leave behind the organized civilization of England; he ventures into the chaos of the primordial Congo, leaving cut off completely from his prior life, both geographically and morally. The structured life which Marlow led in England, rooted in consistency and comprised of acquaintances who were aware of the ramifications of their actions, is the exact antithesis to the life he ~~began~~^{came} to lead in the Congo. Surrounded by indolent Europeans waiting for ivory to fall in their laps, who meanwhile slaughtering Congolese mercilessly, Marlow begins to



L3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

3

L3

lose track of the structured, rational foundation of his English lifestyle. Marlow soon comes to fixate on the purpose of finding Kurtz, which leads him further away from his morality, a morality that was intact in England, before he arrived in the Congo. As Marlow travels further upriver to the Inner Station, and to Kurtz, "~~attending to the mere incident~~ monotonously working on the steamboat - ^{or} attending to the mere incidents of the surface" - his morality, and thus reality - "fades"; "the inner truth is hidden." The closer Marlow gets to finding Kurtz, the deeper he is lost in a sea of indifference to the ^{truthfully} volatile and evil nature of his own behavior; he becomes callous towards the Congolese and exhibits no sympathy for the destruction of their lives and country, destruction to

→

L4

Write in the box the number of the question you are answering on this page as it is designated in the exam.

2. Important facet of re-defining one's own morality.

behavior is wrong. In that way, Marlow's exile served to ~~teach~~ open his eyes to immorality.

$\frac{y}{x} \rightarrow$ such

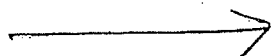
↳ into the heart of evil - driven by his pursuit of Kurtz - that enables him to experience immorality see it reflected in another's action as his own, & understand that

In Nathaniel Hawthorne's The Scarlet Letter, protagonist Hester Prynne is banished and humiliated as a consequence of her adulterous behavior. After ~~being~~ being forced to endure public shame and ~~scrutiny~~ scrutiny, Hester Prynne alone is ~~forced~~ exiled from her town and forced to lead a life of complete and utter isolation.

While alienated, Hester becomes more self-dependent and courageous through her being alone and cut off from society.

Specifically, she is forced to fend for herself without the aid of others while also having to endure public ridicule that ultimately strengthens her character.

After fleeing to a cottage outside the city, Hester and her daughter Pearl learn to be self-sufficient. Mandated to wear the letter "A" upon her bosom, Hester is shoved into an unfamiliar world of isolation. Not only abandoned by society, ^{but} Hester is also abandoned by the father of her child as he weakly did not sacrifice his role ^{in society} ~~to~~ to confess his wrongdoing. ~~Without~~ Without the murmur of human activity, Hester engages



3

EE2 Write in the box the number of the question you are answering on this page as it is designated in the exam.

EE2

in intricate embroidery to keep herself busy.

As the townspeople begin to notice the beauty of her creations, they desire and hire her for her craftsmanship.

Spinning ornate lace gloves and blankets, Hester re-establishes her place in society.

Although from her isolation she still feels hurt and abandoned, her clever and skillful attributes allow her to establish herself.

Moreover, Hester becomes self-sufficient

through her ability to take care of her child Pearl without the aid of a father or

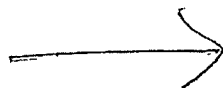
other family figure. Teaching Pearl how to fend for herself, Hester establishes a strong

foundation of teaching for her daughter and learns to provide for those around her.

While understanding how adultery is an act of selfishness, Hester gracefully pays for her mistakes by doing as she is told and acting selflessly around others.

Hester's isolation ~~even~~ gives her a newfound sense of courage and pride.

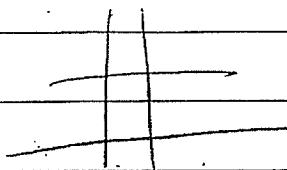
Specifically, ~~therefore~~ she gains strength from isolation and helps others gain strength as well. After months of



isolation, Hester meets her partner of adultery in the thick of the woods. Finally willing to let herself free from her internal prison Hester rips off the letter, lets down her hair, and all ~~to~~ of her surroundings seem to gleam gold. The fact that she feels this strong will to remove the burden of guilt on her own illustrates Hester's newly found sense of pride. ~~Moreover~~ However, she soon realizes that this is not her decision to make, and re-fastens the letter of shame onto her chest. The fact that ~~then~~ she was willing, for even a split second, to take fate into her own hands conveys Hester's newly discovered strength. Hester also instills her own strength onto others. ~~After~~ After living with guilt for several years, her lover ~~at~~ Dimmesdale finally melts and ^{publicly} confesses his sins on account of seeing Hester in the crowd. ~~This~~ At this moment, her influence extends over him and causes him to show the same strength and courage she once did. In this

moment, Hester's presence and visible courage and strength not only enrich her own life but that of Dimmesdale for he ~~now~~ quickly after passes away without ~~no~~ further suffering.

Hawthorne's "The Scarlet Letter" illuminates the fact that isolation and abandonment help you figure out who you are without outside influence. While living in a cottage in the deep woods, Hester ~~for~~ undergoes ~~self~~ self-discovery and uncovers herself ~~to~~ through all of the silt and ash of society. Establishing herself as an independent woman, Hester proves to herself and to the rest of society how capable she truly is. The fact that she originally stood upon the wooden scaffold ~~with~~ ~~without~~ without quivering in fear defines her character; however, who knows if that courageous character would have ~~not~~ developed if she lived in denial and closeted guilt ~~to~~ until her death bed.



A

3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

A1

Adultery is a theme present in many novels, perhaps most famously in the novel "Anna Karenina" by Leo Tolstoy. Anna Karenina's decision to leave her husband in pursuit of happiness with her lover, Vronsky, results in a self-imposed exile from her family & society. While this ~~far~~ ^{so} exile ~~is~~ alienates her from both society and her son, it is also enriching, allowing her to pursue "true love." Yet Tolstoy suggests that one can only reconcile the consequences of self-alienation — both the good and the bad — if one has no ~~longer~~ lingering desire to return to the place one once called "home."

Anna Karenina's "exile" prevents her from maintaining her status in society and maintaining contact with her son. Although, ~~but~~ ^{initially} Anna had ~~chosen~~ ^{chosen} to give up everything for Vronsky she is ~~unable~~ ^{nevertheless} to fully understand the consequences of her actions.

For example,

Anna chooses to attend a ^{high class} play, against Vronsky's advice, and is predictably ridiculed ^{by society women}. Anna buys her son toys yet is unable to give them to him as she is only able to spend a few moments with him. She is, in every sense of the word, exiled from society and her family, yet she refuses to acknowledge the full consequences of ^{her} decision. * She hopes to live happily with Vronsky without

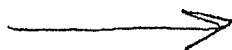
* she is no longer a society woman. She cannot contact her son. Yet she deludes herself into thinking that she can still do these things. →

suffering the consequences of ^{her} ~~that~~ decision.

However, not all of the consequences of Anna's self imposed exile are bad. Perhaps the greatest outcome of her decision is Anna's ability to be in a relationship with a man she truly admires and has feelings for. Her alienation enriches her life, allowing her to ~~enjoy~~ travel freely without worrying about the critical opinions of others in society. The pressures that Anna once felt, from her husband and other society women, ^{to be a proper woman} have dissipated. She is ~~her own woman~~ more independent than ever before.

Yet, this alienation, with its advantages and disadvantages does not ~~work out~~ ^{end happily for Anna}. Why?

Because Anna never fully expected to be alienated for such a long period of time. Anna harbored hopes that she would one day be able to regain her high status in society, that she would one day be able to interact often with her beloved son. Anna never thought that the consequences of her ~~action~~ decision to go off with Vronsky would be permanent - this is essentially Tolstoy's cautionary message. Alienation, Tolstoy suggests,



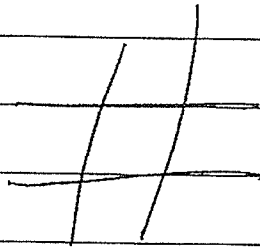
A3

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A3

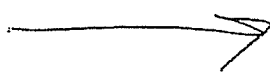
has both its ~~good and~~ fortunate and unfortunate aspects. One may come to terms with living with both kinds of consequences, but only if one ~~does~~ does not wish to return ^{home} from exile. Anna wished to return home and in doing so, made herself, and those around her very unhappy. She committed suicide because she could ~~no longer~~ not be content with being in exile.



In A Portrait of the Artist as a Young Man by James Joyce, Stephen ~~Dedalus~~ Dedalus is alienated from many aspects of his life, including religion, family, country, and purpose. Though alienated, Stephen learns to accept a new role and purpose in life.

Stephen initially attended religious colleges and schools and was subject to religious debate within the family. One argument in the family was whether God or country came first. Though Stephen initially accepted religion, his faith wained over the years. During this time, Stephen also had few friends and wished that he could be with his parents. Stephen's rebellion against religion contributed to alienation from his family. Stephen knew that his father was a nostalgic, living in the past and not the present. But when Stephen's mother was dying, he refused to pray for her, even though she asked him to. This shows Stephen's determination to abandon his old ways and move on.

Even when at university, Stephen still felt apart from the other students. During this time, he was thinking much abstractly and even contemplating atheistic theory. He got into arguments with his classmates concerning religion and Ireland, which he considered to be weak as a country. Stephen tried teaching, but found that it did not match his purpose. All of the events that alienated Stephen from all aspects of his life contributed to his decision to leave his home and Ireland to become ~~an~~ an artist. This was an unconventional move, but necessary for Stephen.



62

Write in the box the number of the question you are answering on this page as it is designated in the exam.

3

G2

A Portrait details the psychological development of Stephen. This is accomplished using the stream of consciousness narration technique and detailing Stephen's life from early childhood to early adulthood. By illustrating Stephen's struggles, ~~as~~ obstacles, and alienation, Joyce presented a situation in which a character would age, realize his mistakes, learn from the past, and plan for the future. Stephen was able to ~~as~~ use the alienation of his early life to decide to abandon his current state to become an artist.

A Portrait is a novel that ~~most~~ most people can relate to, especially teenagers or young adults. The novel is written in a way that seems like a person's thinking. The chronicle of Stephen's life, filled with upset and alienation as a young person may be (i.e. teenage rebellion), illustrates ~~as~~ a psychological realism. Stephen's ability to survive through alienation and turn his troubles into a new, enriched life, or at least a decision to start one, demonstrates how past experiences shape our future decisions and life in general. Stephen left his family, friends, country, and life behind to start one that better suited him.

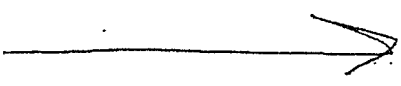
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Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question #3

'Home is where the heart is.' One often hears this phrase used or written on a doorpost or welcome mat. However, home is not the only place that one has his heart. While Robinson Crusoe ~~has~~ escapes his ~~heart~~ home, he continues to grow in heart ~~on~~ while on the deserted island. Crusoe's escape from home, his exile, alienates him, enriches him, and illuminates the meaning of the entire story.

Crusoe is cast off onto a deserted island. He is completely alone, alienated from his family, his crew, and the remainder of civilization. However, he had been warned. His father had explained to Crusoe that a life at sea would lead to unfortunate events for the young Robinson. However, Crusoe ^{does} ~~did~~ not care ^{if he} ~~to~~ alienates his family. He takes off, without warning his family, and he starts a life as a sailor. He makes few attempts to build relationships with his crew mates. Eventually, the entire crew is shipwrecked and scattered. Robinson ^{wishes} ~~wishes~~ ~~he were no longer alone~~ to safety, then he realizes how alone he is. He wishes to see human life, but he does not find it for ~~some~~ years. He is completely separated from friends, family, and civilization.



C2


Question #3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

C2

Despite Crusoe's first reaction to alienation, he finds ~~the~~ the blessing in the situation. He had been a careless, ~~kid~~ ^{selfish boy} but now he had to teach himself to be a responsible, self-sufficient adult. He ~~taught~~ made a house in the trees and decided to find a way to make what he wanted. He took months ~~to~~ just to create ^a tables and chair to work at. ~~He~~ Crusoe began to trust God, ~~who had not~~ after making a list of pros and cons. He decided that ~~the good always outweighed the bad~~ ~~ma~~ the good always outweighed the bad. God had ~~not~~ been faithful to him; this idea ~~ma~~ ^{measured} develops Crusoe's character and helps him to see more positive than negative. This island experience changes his character so much, that when Friday comes along, Crusoe seeks to help him, despite the limit of supplies. ~~This~~ Being on a deserted island trains Crusoe to be self-sufficient, and selfless, along with responsible and faithful.

~~The~~ The time Crusoe spends on the island also illuminates the meaning of the entire story. Crusoe obviously spends most of his time on the island, but the story's ^{meaning} is complete by this experience. The story ~~portrays~~ several



C3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question #3

C3

times in which God is faithful to Robinson Crusoe. However, the meaning of the story lies in Crusoe's response to such faithfulness. Robinson's original quest is to please himself and do what he desires only. The experience on the island demonstrates that if man does not respond to God's faithfulness, he will live in ignorance and pity when ~~he~~ engulfed in undesirable circumstances. The experience of being alienated, ~~exile~~ helps Crusoe understand that he could make the best out of his circumstances.

The experience stranded from home in Crusoe's case made him a less selfish and more responsible man. Edward Said is correct in saying "that exile can become a 'potent, even enriching' experience." In Robinson Crusoe, the protagonist realizes that while he is not home, his character can still grow. His exile alienates him, ~~while~~ enriches him, and illuminates the meaning of the entire story.

#

B₁

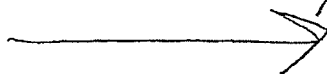
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3

B₁

When a character becomes exiled from his family and his home, he must learn to grow from the experience. In Homer's, "The Odyssey" the main character, Odysseus, is separated from his family and home for 20 ~~hrs~~ years. Throughout the journey, Odysseus experiences many dangers and through them grows in mind and body.

Odysseus was a gallant character who fought in the Trojan War. As he is returning home he ends up taking a few detours. These detours last 10 yrs, further separating him and creating a rift between him and home. Throughout his journey home he encounters many dangers. The sirens, one of many dangers, try to lure men to their watery deaths through singing. Odysseus proves strong against the danger and has his crew tie him to the mast and plug his ears. Because he resisted, Odysseus proves his strength and grows in mind. This improves his exile because it allows him to show how strong he is against foes, all the while maintaining his strength and determination to return home. He shows this determination to return home in facing the rest of the dangers set before him.



B₂

3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

B₂

When Odysseus finally completes his journey home he encounters another challenge. This one tests ~~his~~ the strength of his body and mind. He returns home to find his house overrun by suitors, all thinking Odysseus dead. ~~He~~ He challenges them to a test of strength and skill all the while maintaining his composure. Odysseus wins the contest of skill and then completes his challenge by killing all the suitors with his son. ~~Through this~~ Even after he still loves his wife. All this shows how, through virtual exile from his home for 20 years, he grew in mind and body, learned to overcome temptation and defend what's his.

Odysseus grew in mind and body throughout his exile. The dangers allowed him to learn to resist temptation and be strong against whatever comes his way.

#

I

Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question 3

T₁

Wuthering Heights ~~is~~ ^{is} a ~~to~~ novel filled with exile.

After Catherine's father dies her brother tries to exile Heathcliff from Catherine because he knows that they are very good friends. This just made Heathcliff want her more. Then later on in the book Catherine was sent away for ^{a while} ~~at all~~ to Mr. Linton's house to become a lady. This was another time that Heathcliff was exiled from Catherine. He missed her a lot and wanted her even more when she came back. As the novel went on, Catherine chose to marry Edgar Linton and once again Heathcliff got exiled from her life. This led him to go crazy and want her to be with him so much that he wasn't the person he used to be. He just missed her the whole time and he knew that he wanted to be with her. Catherine also was exiled from Heathcliff's life though. She couldn't be with him because she chose to be with another man. This just made her miss him even more. She found that she loved him, but will never be with him. After ~~to~~ Catherine's death Heathcliff was finally exiled from her ~~of~~ life completely. He knew that he was never with her and now never will. This led him to go crazy. He missed her so much that he tried to have Catherine and Edgar's daughter, little Catherine, marry his son. He hoped that through this a part of him would be with her.

Exile is a very major part in this book. Through Catherine and Heathcliff not being together made them both want the other one. Heathcliff couldn't live a normal



I₂

QUESTION 3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

I₂

life without Catherine. The exile he faced from her was so great that he changed. ~~and~~ He was so in love with her that he couldn't stand being away from her, and being away from her made him want to be with her more and more all the time. ~~This book~~ ^{novel} Without excising this novel would not have the same impact as it did with it. The excising made it more passionate and made their love stronger.

The exile of Heathcliff from Catherine's life made him ~~he~~ change and become a person that wanted things that were cramp. The exile was very alienating to him and he couldn't handle it. Heathcliff knew that he ~~wanted~~ ^{wanted} to be with her ~~so~~ so much that he would try to get his son and her daughter to get married. He even went to extremes to do so.

The exile was also a good thing, though. It showed that he loved her and it didn't matter that she couldn't be with him. It showed that true love is possible and that it doesn't just go away. Heathcliff learned a lot by being exiled. He did do a lot of bad things, but in the end he became a better person because of it. He learned a lot and this helped him to become the person he wanted to be by the end of the novel.

#

Q1

Question 3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

Q1

In the novel *Disgrace* the protagonist David Lurie who can be described as a symbol of ^{Apartheid} ~~old West Africa~~ had experienced exile from his home and job, as a professor at an University. Where David lives he sees himself as a man of absolute power, ~~he~~ ~~was~~ never being the man that he ~~once was~~ is, David womanized countless women for his personal pleasure. David ~~he~~ began to see this beautiful young girl ^{named Melanie} who ~~could have possibly David~~ was old enough to be his ~~daughter~~ daughter. She had a pure heart and loved David, but as stubborn as David is he only used ~~her~~ Melanie for her body.

David ~~was then~~ experience exile from his job and he moved in with his daughter in the country part of ~~West~~ Africa. Being as though ~~that~~ David and his daughter were white times ~~was~~ ^{are} different now then they once were in David's time. David's experience with exile was alienating because nothing was on David's side anymore; race, social class, power. It was all gone, it was as if David was on another ~~planet~~ planet far away from earth.

It was enriching however because David had to ~~then~~ learn that you can never stay in the past because time and life will pass you by. David soon changed how he thinks through the pain and disgrace that he had to experience in the country part of ~~Africa~~ South Africa. David's ~~exile from his home and job is the~~ ~~new~~ experience illuminates the meaning of



42

Write in the box the number of the question you are answering
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Question 3

Q2

the novel Disgrace which is change ~~that~~ throughout pain.

#

M
1

Write in the box the number of the question you are answering on this page as it is designated in the exam.

QUESTION

3

M
1

Exile

Exile can be a horrible but learning experience.

In "Oedipus Rex" by Sophocles, a man exiles himself as punishment but learns a larger meaning.

Oedipus learns ~~through exile the power of modesty~~ through exile the power of understanding.

~~In~~ In the beginning, Oedipus establishes that he is untouchable because he believed he had broken the "wheel of fate" and the prophecy of his death would come true. Oedipus does not realize the ~~people~~ ^{people} he called his parents were actually not and soon killed his own father which was a part of the prophecy. Oedipus ~~exiles himself through~~ ^{exiles himself} by stabbing his eyes out. Oedipus would "rather be ~~blind~~ ^{blind} than to be another man" by stabbing his eyes.

#

